much of Greek character as 'pothecaries' Latin has of the style of Cicero.

Although I have not given utterance to half that I intended to say, and that the subject suggests, I must now lay down my pen, and trust that Mr. Huggins's last paper will elicit something further from others; for it cannot but have struck those who have read it as the production of an unprejudiced thinker, and as being highly worthy of attentive consideration.

Q. E. D.

INTERIOR DECORATION OF ST. PAUL'S CATHEDRAL.

THROUGH various circumstances, there was little real discussion of this subject at the Institute of Architects on the 5th; and as I feel deeply interested in the success of a reasonable scheme for completing the decoration of the interior of St. Paul's, I venture to endeavour to show why there could not be any vote of recommendation of the project as at present developed. Sir Christopher's views are not clear upon the subject of decoration, and any views of his contemporaries may be thrown aside as merely rubbish: they only complicate, without helping, the matter in hand.

The mode adopted for bringing the matter before the Institute was too equivocal. The affair was not propounded as based upon a report by Mr. Cockerell, susceptible only of an approving vote, nor as based upon a scheme to which Mr. Penrose would commit himself in furtherance or contradiction of that report, nor as a collection of schemes for choice; the parties most interested did not seem to be agreed with each other; and all that did appear to be unsusceptible of discussion, but in fact the actual topic of the evening, was the restoration of the dome, as agreed upon by the promoters.

Now this restoration of the dome appears to my mind the point which determines everything else; and I cannot even agree with Mr. Penrose's idea of beginning and finishing a portion, say the choir, by way of experiment; because we might live to see every portion of the building treated in a distinct manner, and nobody left wise enough to wash off all that was wrong. The Very Rev. Archdeacon Hale enchanted the minds of his hearers with an idea of something in the dome perfectly dazzling with glory,—it may be supposed with gold; and Mr. Parris tried to solve the difficulty of taking the dome in either case for a key, by recommending the panacea of house painters, viz. monochrome white and gold, which Goethe has pronounced to be the refuge of an infirm taste.

It would seem to be too easy to be necessary to show the fallacy of adopting the dome at once for restoration, and then discussing the question of decoration; but as I suppose that the archdeacon, as well as others, did not use that word in its technical sense, I beg for space sufficient to point out that the question of *decoration* involves the consideration of everything,—propriety, light, destination, magnificence, solemnity, &c.; while the system of *ornamentation* involves simply the proper mode of working upon the key given by the determination of the *principle of decoration*; and no sane artist would surely ever decide upon his principle of decoration without regard to his system of ornamentation. It is, therefore, much to be lamented that Mr. Cockerell's report did not contain anything calculated to lead his auditors to a sense of his views upon the subject of ornamentation, for from him they might have received notions different from those usually held,—notions not couched in the vague terms in which "decoration" is usually spoken of, and notions which might have upset previous opinions. For want of such guides, those who had preconceived ideas felt bound either to be silent, or to appear to oppose the Professor, when, after all, it was not evident that any one was speaking to the purpose, which really was, "Shall *anything* be done?"

The next point was the proposal of the Very Rev. Archdeacon Hale to ornament the whole of the Cathedral with a series of illustrations from the Bible, consisting of types and antitypes contrasted with each other. Now there exists in this an enormous difficulty, viz. the want of appropriate spaces for such pictures: hence they can only be comparatively cabinet paintings, and thence the Cathedral will be simply a gallery of art; but where are the artists? No one will presume to say that works of the class of merit of those in the Palace at Westminster are too good for the church, or are in the right style for it, and in that case is Mr. Parris, "the eminent painter," as the opener termed him, to be considered as able to supersede even these attempts at fine decorative paintings? But the Archdeacon talked of teaching the Scriptures to the visitors of the new gallery by means of these paintings; and Mr. Penrose quoted, with apparent satisfaction, an opinion that the portraits of saints should be introduced as appliances to excite veneration in the spectators. Apart from the fact that such tuition may be all very well in countries like Italy, where the holy Bible is not allowed to be seen in the vulgar tongue, while the very persons supposed to be influenced by such pictures here would be absolutely repelled by conscientious feelings from being pleased with the position of such images on account of the shock given to their sense of decorum, propriety, and truth; let us hear how the visitors, as imbued with the power of appreciating the beautiful, would be disposed to consider such works of art as might be worthy of a place in the Cathedral, and for this purpose it is not necessary to imagine observations: it will be possible to translate an enthusiastic rhapsody by one of the most eminent German professors, a director, too, of a royal gallery, upon no less a subject than the Madonna, S. Sisto, by Raffaello.

"Among all the Madonnas created by the sublime pencil of the great master of Urbino, none is more divinely conceived than this. What human talent and skill are capable of accomplishing has been achieved in this picture, which may be pronounced truly unique. In all the other Madonnas and Holy Families by this master, he has mingled with the tenderest expression of maternal love an infantine innocence, and the graceful sportiveness of buoyant youth, which always operates irresistibly on pure minds—nay, a certain emanation of the divine nature; but still he adopts ordinary circumstances as motives of action in these compositions. Even the Madonna della Sedia, though so highly extolled, is only a young and blooming mother, animated with ardent affection for her child, such as the painter had probably met with in real life; but this Madonna is from head to foot a genuine Queen of Heaven." Two saints, Barbara and Sixtus, "are seen invoking the Queen of Heaven in fervent prayer. They are the representatives of the whole human race in the adoration of the Blessed Mother, whose celestial coronation Raphael has depicted with such magnificence. . . . . The Salvi Regina resounds from the choir of cherubs composing the glory which overarches her. No earthborn child ever looked like this divine infant, nor did merely human mother ever appear in such mingled majesty and mildness. Here all mankind must bow the knee. . . . . The tiara or papal crown—the most exalted of the insignia of Catholic Christendom, is removed from the head of the Pope and deposited, by way of homage, on the ground. . . . . Two angels underneath, absorbed in contemplation, poetically fill the remaining space: one of them, with an extremely intelligent countenance, and supporting his head with his elbow, looks upward, while the other, whose mien betrays more of childish curiosity, lolls at his ease upon both arms."

Now, if an extremely sensible man can write advisedly nothing better than such a droll mixture of verbiage, we may fairly infer that the majority of the future visitors are not likely to be much improved by an inspection of the proposed gallery of historical pictures in illustration of the Bible; which sounds very fine, but leads in no way to the determination of what is the proper mode of decorating the interior of St. Paul's. Although made by the archdeacon the *point d'appui* of his appeal to public sympathy, we shall judge how the case stands by the views of another eminent German critic, who says of Protestant Europe, that in addition to the sense of a need of religion, the nations have come to want a means of externally imbibing a devout feeling!

Without entering into doctrinal controversy, we may safely assert the falsehood of such a proposition. The merely curious spectator is not to be warmed into a state fit for devotional exercise by the finest works of art; and the most careless worshipper will not be recalled to his duties the better for having to abstract himself from pictures literally obtruding themselves upon his attention.

In the same manner, and equally unacceptable, as inapplicable, with sound sense, to our cathedral, should I venture to consider the employment of stained glass, if it were to receive figure subjects, as was evidently intended both by the report made by Mr. Cockerell, and by the verbal recommendations of Messrs. Penrose, Hale, and Scott. I should in justice observe, that Mr. Penrose did not express himself as if quite at ease upon the subject of figure illustration, as he carefully excluded apocryphal subjects, by which may be inferred legendary and traditional passages, and also every incident and detail in any subject which he could point out; for if the present mania for representing Scripture stories by means of Egyptian fellahs of the present day be adopted by the painters and glaziers, we are likely to see even more extraordinary parodies upon our general views than anything yet exhibited on the walls of the Royal Academy, and not much less offensive than the unintentional carelessness of Rubens.

The floor was never mentioned.

In conclusion, I may expect that you will steadily and frequently enforce the necessity of architects showing themselves masters in decoration. A fair opportunity was lost the other evening, for only Messrs. Garling and Scott took up the ground in that manner. If the architects do not take into their hands this and similar branches of art, the profession will never be consulted upon them.

At present our chief decorators are almost spoiled for Italian works by their exclusive employment in the mediæval styles. This will for some time cause Mr. Cockerell no little trouble; for I dare to say, that unless he will give a constant superintendence, his views will be thwarted, and his remonstrances received with a contempt which can only be disgraceful to those who may run contrary to the direction which he gives.

I should like to notice other features which present themselves, but I must not occupy more of your columns. Let me add, with no intention of putting forward a scheme of my own, that I foresee a steady and irreconcileable opposition to any plan for the decoration of St. Paul's which does not possess the merits of avoiding pictures in improper places, whether in glass, fresco, mosaic, oil, or distemper; including cleaning the dome: indeed, I believe that a resolution moved to that effect would have been almost unanimously adopted by the meeting of Monday week; but this would have been decidedly an attack upon the promoters, without giving an answer to the question, What shall be done? which is more important than, "Shall anything be done?"

JOHN W. PAPWORTH.

MARGATE JETTY COMPETITION.—If it be true that, according to the plans and estimates of the successful competitors for the Margate Jetty, the cost will now be 16,000*l.* instead of 12,000*l.*—the limit to which competitors were restricted by the instructions forwarded to them for making their designs,—the directors, unless they wish to forfeit all character for fair dealing, will either re-open the whole matter, and adopt the best design, fulfilling the conditions of their instructions, or, as they have employed Mr. Rendell as consulting engineer, let them recall all the designs; and as they do not appear to understand much about the matter themselves, entrust them to him to name the best design.—J. B.

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